

## CENTRAL INTELLIGENCE AGENCY

This material contains information affecting the National Defense of the United States within the meaning of the Espionage Laws, Title 18, U.S.C. Secs. 793 and 794, the transmission or revelation of which in any manner to an unauthorized person is prohibited by law.

C-O-N-F-I-D-E-N-T-I-A-L

50X1-HUM

*Reel 44 7 > 8*

COUNTRY USSR

REPORT

SUBJECT Literature from the USSR

DATE DISTR. 28 August 1959

NO. PAGES 2

50X1-HUM

REFERENCES

DATE OF INFO.

PLACE &amp; DATE ACQ.

50X1-HUM

THIS IS UNEVALUATED INFORMATION

3. "Masters of Soviet Drama"

50X1-HUM

C-O-N-F-I-D-E-N-T-I-A-L

STATE ARMY NAVY AIR FBI AEC

INFORMATION REPORT INFORMATION REPORT

**Page Denied**

Next 1 Page(s) In Document Denied

MASTER  
OF SOVIET  
DRAMA



"Masters of the Mind" was the respectful if somewhat high-sounding appellation given the best actors in old Russia. Indeed, the influence exerted on their contemporaries' spiritual life by such actors as Pavel Mochalov, the first Russian tragedian, Mikhail Shchepkin, father of stage realism, Martynov, Maria Yermolova, Lensky and Davydov was almost as great as that produced by the poetry of Pushkin and Nekrasov and the prose of Gogol, Turgenev, Dostoyevsky, Tolstoi and Chekhov. Advocacy of humanism was characteristic of both Russian literature and the Russian theatre. The best Russian actors always considered their art an important mission, a sacred duty.

Leading Soviet actors, too, regard the theatre and their work in that light.

The October Revolution broadened the scope of the theatre. To quote Stanislavsky, the theatre was entrusted with a new mission: to serve the broad masses, the millions of people who thereto were deprived of cultural pleasures. That heightened the theatre's responsibility to the spectator. The directors bent their energies on shaping new actors, real "masters of the mind"—men and women who would not be so much entertainers as mentors, who could convey to their audiences the lofty sentiments and progressive ideas of the day.

Several generations of Soviet actors have been educated by such eminent stage directors as Konstantin Stanislavsky, Vladimir Nemirovich-Danchenko, Yevgeny Vakhtangov, Vsevolod Meyerhold, Alexei Popov, Yury Zavadsky, Nikolai Okhlopkov, to name only a few. The national Soviet republics, even those which had no theatre before the Revolution, now have outstanding actors of their own. For all its variety of creative aims, and styles and manner of performance, the Soviet school of acting has imbued its representatives with certain common traits—understanding of the profound ideological meaning of art, capacity for creative searchings, ability to fuse completely with the character, skill in presenting clear-cut portrayals.

The Soviet theatre is rich in highly talented players—generously endowed artists are to be found not only among the well-known masters but also among young actors starting out on their artistic careers.

The vignettes below describe some of the actors who have created memorable stage characters, thus contributing to the progress of the Soviet theatre.

## MIKHAIL ASTANGOV

Mikhail Astangov is often called an "actor-philosopher." And indeed, even in his youth, when he played Romeo, he endowed the young Shakespearean hero with a meditative mind striving to comprehend the essence of being. Astangov never fails to impart this profoundly intellectual colouring to his heroes and this is why the tragic part of Fyodor Talanov, a character in Leonid Leonov's war-time drama *Invasion*, appeals so much to him.

The tragedy permeates all Astangov's parts - such as Mathias Klausen in Hauptmann's drama *Before Sunset*. In the recent production of the Vakhtangov theatre Astangov played Hamlet, the role for which the actor has been preparing for many a year.

Among Astangov's many roles are also those of contemporary heroes, the first of whom is Grigory Gai in *My Friend* by Nikolai Pogodin, the chief of a big construction site, an energetic man with a strong will.



Hamlet in Shakespeare's tragedy



Mathias Klausen.  
*Before Sunset*  
by Hauptmann

Fyodor Talanov *Invasion* by Leonov





## LILITHA BERZIN

Lilitha Berzin can justly be termed the Melpomene of the Lett stage. An excellent actress, she convincingly portrays the drama of her heroines, whether it be the complex emotions of Anna Karenina or the revolutionary heroism of Lyubov Yarovaya. She has created a stirring image of Goethe's Margaret, a naive maiden, persevering in love and true to it to the end.

Lilitha Berzin's talent, however, is revealed to the full in the role of Spidola in the inspired mythological drama *Fire and Night* by the Lett poet Janis Rainis, which she imbues with irresistible power and beauty.

Lyubov Yarovaya.  
*Lyubov Yarovaya* by Trenev



Spidola. *Fire and Night* by Rainis



Mary Stuart. *Mary Stuart* by Schiller





Oedipus in Sophocles' tragedy



Ivan the Terrible. *The Great Tsar* by Solovyov



Othello in Shakespeare's tragedy

## AKAKI KHORAVA

Khorava, a born tragedian endowed with tiger-like plasticity, sparing of gesture, and possessing an unquenchable temperament, is one of the leading actors in Georgia. He is attracted to epic parts imbued with universal significance, such as Othello, which has brought him nation-wide acclaim. In his interpretation the tragedy of Othello is the tragedy of a man who cannot live once he has lost his optimism, his faith in man. Khorava's impressive performance has stood the test of time; he has played it for twenty years with invariable success.

Khorava portrays strong and resolute men in other roles too—Oedipus, Ivan the Terrible, the General Muravyov in *The Victors* by the Soviet playwright Chirskov.





ALEXEI GRIBOV

The art of Alexei Gribov, an actor in the Moscow Art Theatre, is remarkable for its cordiality, seriousness and warmth. He is always remarkably at ease and natural on the stage where, they say, he feels at home.

Gribov is at his best in the plays by Gogol, Ostrovsky, Tolstoi, Chekhov and Gorky. Best successes attended him in Russian classical plays. Stanislavsky admired Gribov in Ostrovsky's plays, while Nemirovich-Danchenko, who produced *Three Sisters* with Gribov as Chebutykin, believed Gribov to be an ideal "Chekhov actor."

For all that, Gribov also displayed no less ability and showed no less acute and subtle sense of contemporaneity in present-day dramas--*The Land* by Nikolai Virta, where he played peasant Frol Bayev, *Russian People* by Simonov in the part of the military doctor Globa and *The Golden Carriage* by Leonov as worker Nepryakhin.

Khlynov. *Passionate Heart* by Ostrovsky



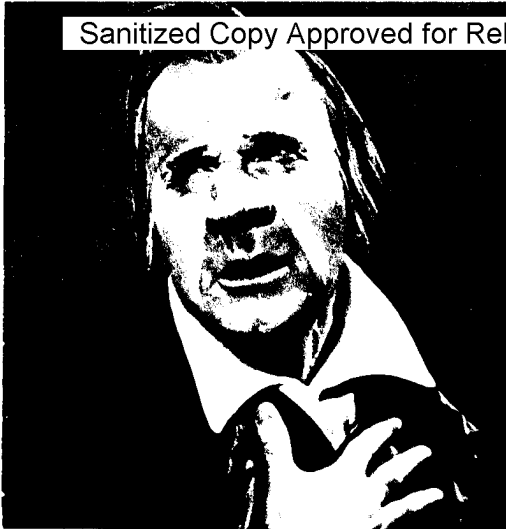
Chebutykin. *Three Sisters* by Chekhov



Frol Bayev. *Earth* by Virta







Foma Opiskin, *Dwellers of the Village of Stepanchikovo* by Dostoyevsky



## IGOR ILYINSKY

Ilyinsky, one of the leading actors of the Maly Theatre in Moscow, is a pupil of Vsevolod Meyerhold. His exquisite and sharp sense of form enables him to perform a wide variety of roles. Considered the best of Soviet comedians, Ilyinsky has a perfect command over the element of the ridiculous and has been equally successful in Ostrovsky's comedies and in Gogol's *Inspector General*, in which he has played both Khlestakov and the Governor. He gave a brilliant performance, the first on the stage, as Prisypkin in Mayakovsky's satiric comedy *The Bed-Bug*. All in all, it would be impossible to list here all the comic parts he has performed on the stage and on the screen.

As he grew older, Ilyinsky's carefree humour gave place to satire with a tinge of tragedy, as in the role of Foma Opiskin in Dostoyevsky's *Dwellers of the Village of Stepanchikovo*. In Tolstoi's *Power of Darkness*, the actor discarded the comic element altogether and created a highly dramatic and even philosophical character of the old peasant Akim.



Akim, *The Power of Darkness* by Tolstoi



Kartavim, *When the Spears Are Broken* by Pogodin



Khurriyat. *Khurriyat* by Uigun



Jamilya. *Lord and Farmhand* by Khamza



## SARAH ISHANTURAYEVA

Ishanturayeva is today the director and leading actress of the Khamza Theatre in Uzbekistan. Her repertory includes Juliet, Ophelia and Desdemona and the best tragic parts in Ostrovsky's plays—Larissa in *Dowerless Bride* and Katerina in *Storm*.

Ishanturayeva's acting, inspired and tempestuous, is seen to the best advantage in the part of Jamilya in Khamza's *Landlord and Farmhand*.

Lyubov Yarovaya.  
*Lyubov Yarovaya* by Trenev



Cheburukin, *Three Sisters* by Chekhov

Tsar Fyodor, *Tsar Fyodor Ioannovich*  
by A. Tolstoi

## NIKOLAI YAKUSHENKO

Nikolai Yakushenko is distinguished by his polished art of transformation which is brought to perfection. He has a great command of his body, voice and gesture and his make-up is always so expressive and natural that it is quite impossible to recognize the actor. The shrewdest theatregoers in Kazan, where Yakushenko lives and works, do not stop admiring these changes: yesterday he was the sugared Moliere's Tartuffe, today the malicious and revengeful Gorky's Old Man, tomorrow the dodgy Gogol's Chichikov.

Yakushenko is very impressive in Gorky's plays. Among his best roles are Luka in *Lower Depths* and Bessemenov in *Petty Bourgeois*.

Old Man  
*Old Man* by Gorky





## GNAT YURA

As an actor Gnat Yura is undoubtedly a comedian. All Kiev knows his kind, sly and mischievous eyes, always sparkling with humour. His small stature, stoutness and original plastic movements often helped him make the spectators split their sides with laughter. He employed this openly grotesque manner when he played the gallant soldier Shveik in the stage version of the famous novel by Jaroslav Gashek. He is very keen on playing comic roles in old Ukrainian plays in which he reveals an outstanding musical talent: he easily and adroitly dances and sings.

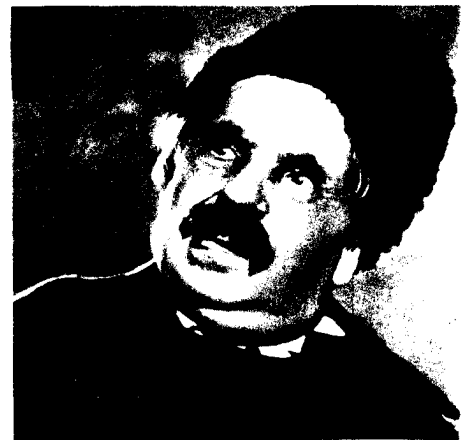
Sometimes Gnat Yura performs in serious plays for he possesses all the subtleties of psychological drama.

One such role, of General Panteleyev in *The Victors*, a war-time play by Chirskov, won the audience by its profound psychology. Thoroughly acquainted with the Ukrainian life and folk customs and traditions, Yura is highly successful in Ukrainian dramas dealing with everyday life, for example in Tobilevich's *Martyn Borulya* where he plays the title role.

Tereshko Surma. *Commotion*  
by Karpenko-Kary



Martyn Borulya.  
*Martyn Borulya*  
by Karpenko-Kary



Shveik. *Adventures  
of Valorous Soldier  
Shveik* by Gashek



## MARYAN KRUSHELNITSKY

Krushelnitsky calls himself an actor with no definite line. He is well known and loved by the people in Kiev, Kharkov, Lvov and many other Ukrainian cities.

And indeed, the flexible and versatile talent of Krushelnitsky enables him to perform with equal success in tragedies and comedies, in melodrama and comic sketches, to play the heroic, everyday and characteristic roles and make use of caustic satire and mellow colours of an actor humorist. He is at his best as Tevye the Milkman in Sholom Aleikhem's play and as Yegor Bulychov in Gorky's play.

His favourite contemporary writer is the Ukrainian dramatist Alexander Korneichuk in whose plays he performed the eccentric Terenty Bublik (*Platon Krechet*), sly Galushka (*In the Ukrainian Steppes*) and many other characters.

An excellent actor, Krushelnitsky is well known as one of the most gifted Ukrainian producers.



*Vatutin. General Vatutin*  
by Dmitenko

*Schastlivtsev. Forest* by Ostrovsky



*Galushka. In the Ukrainian Steppes* by Korneichuk



Nozdryov. *Dead Souls* by Gogol



Almaviva. *The Marriage of Figaro*,  
by Beaumarchais

## BORIS LIVANOV

His is a vivid, life-asserting talent of a full-blooded artist who is at home in vigorous and all-conquering characters. His favourite roles are those of ordinary people, strong and passionate. Livanov is true to himself in comedy—as the boisterous Nozdryov in Gogol's *Dead*



Astrov. *Uncle Vanya* by Chekhov

*Souls*, Count Almaviva in *The Marriage of Figaro* and the sailor Shvandya in Trenyov's *Lyubov Yarovaya*—and also in drama, where he creates an unsurpassed Solyony in Chekhov's *Three Sisters*.

And yet Livanov has another side to his personality: he can be a thoughtful and concentrated actor, as he shows in the part of Professor Zabelin in Pogodin's *The Kremlin Chimes*.

## VERA MARETSKAYA

The versatility of Vera Maretskaya, one of the best Soviet stage and screen actresses, has been polished by Director Yury Zavadsky. Maretskaya's talent knows no limits, her creative scope ranges from comedy (such as Mirandolina in Carlo Goldoni's *The Mistress of the Inn*) to tragic parts (like Kruchinina in Ostrovsky's *Guilty Though Guiltless*).

Maretskaya's manner of acting, too, varies: she can present her roles in clear-cut, precise outlines or in mellow, gently undulating contours, as she did, for instance, in portraying the gentle and pure Mashenka in Alexander Afinogenov's play of that name. Maretskaya is equally at home playing lyrical and satiric, tragic and humorous, brusquely frank and subtle roles.

And yet there is one thing which one sees in all of Maretskaya's roles: her awareness of the demands of the day - and it is this quality that enables her to portray Soviet women so convincingly.



Lyubov Yarovaya.  
*Lyubov Yarovaya*  
by Trenev



Kruchinina *Guilty Though Guiltless* by Ostrovsky



Mirandolina *The Mistress of the Inn* by Goldoni





Ceplis. *Ceplis* by Rosit



Potitar. *Iosif and His Brothers* by Ramis



Garoza. *Fisherman's Son* by V. Lacis

## JANIS OSIS

Osis is one of the outstanding satirists of the Soviet stage. His satire is permeated with temperamental accusation and bitter mockery. The satirical talent of Osis finds rich food in the native Lettish literature. He brilliantly played the rich profiteer and libertine Ceplis in the stage version of the novel of the same name and the greedy countryside plunderer Vanags in *Green Land* by Andrejs Upits. The range of the satirical talent of that remarkable master of the Latvian stage is broad indeed. The actor's repertory includes also the most prominent roles of the Russian satirical comedies (Famusov in *Wit Works Woe* by Gribov, the Governor in Gogol's *Inspector General*). His other parts include Falstaff in Shakespeare's *The Merry Wives of Windsor*, and Galushka in Korneichuk's contemporary comedy *In the Ukrainian Steppes*.





Ivan Budantsev  
*Ivan Budantsev* by Lavrentyev



Peter the Great. *From Poltava  
to Gangut* by Selvinsky



Kirill Alexei Koltsov by Korablakov

## SERGEI PAPOV

The powerfully-built frame, strong and rolling voice, energetic step, firm and confident gesture characterize Sergei Papov, the best actor in Voronezh. In the tragedy *From Poltava to Gangut* by Selvinsky Sergei Papov showed the monumental person of Peter the Great. He is also very good as Satin in Gorky's *Lower Depths*.

However, the roles in classical plays and historical tragedies are comparatively rare in Papov's repertory. He is more attracted to contemporaneity. Engineer Sukhodolov in Pogodin's *Petrarchian Sonnet* and collective-farm chairman Kryazh in the comedy by the Ukrainian dramatist Zarudny *Veselka* are among the favourite roles of this actor. They are imbued with his energy and romance.





Mistress. *Stone Nest* by Vuolijoki



Praskovya Filippovna. *Money* by Solonov

## VERA PASHENNAYA

A veteran of the Maly stage, Vera Pashennaya was the first interpreter of the part of Lyubov Yarovaya, a heroic Russian revolutionary who has devoted her life to ensure the happiness of her people. The characteristic features of Pashennaya's art are an indomitable spirit and energy which enable her to shape her roles at will. She prefers to portray strong-minded and strong-willed women and Ostrovsky's plays have given her many an opportunity to enact such parts. Pashennaya's greatest success was in the title role of Gorky's *Vassa Zheleznova*. The years have been powerless to mar the talent of this splendid actress and she has recently created another masterpiece as the old Mistress in *The Stone Nest*, by Helli Vuolijoki, a Finnish authoress.

Vassa Zheleznova.  
*Vassa Zheleznova* by Gorky





Aesop. *Fox and Grapes*  
by Figueiredo

## BORIS PLATONOV

Lyricism characteristic of the Byelorussian art is strongly felt in Boris Platonov. His stage characters are winningly simple and poetic, full of joy of living, or softly melancholy. The actor is able to create a strong and heroic character, for example, the Byelorussian people's hero Konstantin Zaslouov, while bitter sarcasm can be detected in Aesop performed by him in Figueiredo's *Fox and Grapes*. Platonov is also in perfect command of all nuances of humour—he is very funny as Pan Adolf Bykovsky in *Pavlinka*, the comedy by the Byelorussian classic Yanka Kupala.

Konstantin Zaslouov.  
*Konstantin Zaslouov* by Movzon



Zhalov. *Lucrative Post* by Ostrovsky





Commandore  
don Gonzago  
de Mendoza.  
*Stony Sovereign*  
by Lesya Ukrainka



Telegin. *The Ordeal*  
by A. Tolstoi



Protasov. *The Living Corpse* by L. Tolstoi

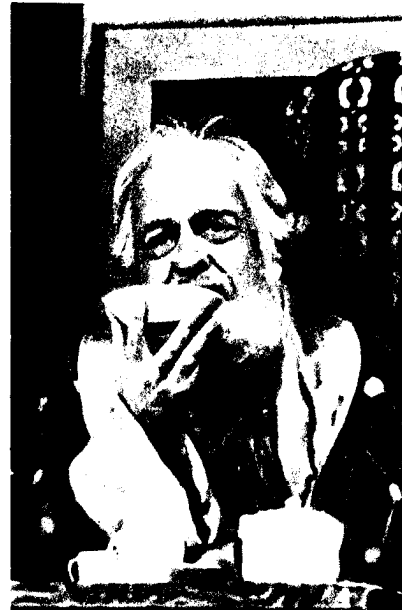
## MIKHAIL ROMANOV

The vast lyrical and peculiarly Russian talent of this Kiev actor is best revealed in the part of Fyodor Protasov in Lev Tolstoi's *Living Corpse*. Moscow has seen in this role many excellent actors and yet it has enthusiastically applauded Romanov's inspired performance. What sways Romanov's audiences in this most successful role, as well as in others, are his eyes, now clear and kind, now filled with pain and longing, now persistently seeking an answer to an unanswerable question, and again trusting or doubting. Those clear blue eyes, handsome face and soft, slightly melancholy voice, imbue Romanov's acting with subtle and irresistible charm.





Benedict. *Much Ago  
About Nothing*  
by Shakespeare



Tsar Dormidont. *Nothing  
Ventured---Nothing Gained*  
by Marshak

Domenico Soriano. *Filumena Marturano*  
by Eduardo de Filippo



## RUBEN SIMONOV

Simonov's fine sense of style enables him, a worthy pupil of Yevgeny Vakhtangov, to envelop all his roles with that atmosphere of festivity and joy of art which is present in the art of all the pupils of that great master. Whomever he plays—Pantalone in *Turandot*, Benedick in *Much Ado About Nothing*, Cyrano de Bergerac in Rostand's play, Don Quixote, Kostya the Captain, a former thief, in Nikolai Pogodin's *Aristocrats* or Domenico Soriano in *Filumena Marturano* by Eduardo de Filippo—Simonov always displays amazing plasticity, humour, lyricism and manly thoughtfulness. His art is optimistic by nature, by the ideas expounded through the characters and by the vivid colours employed in presenting them.



## KONSTANTIN SKOROBOGATOV

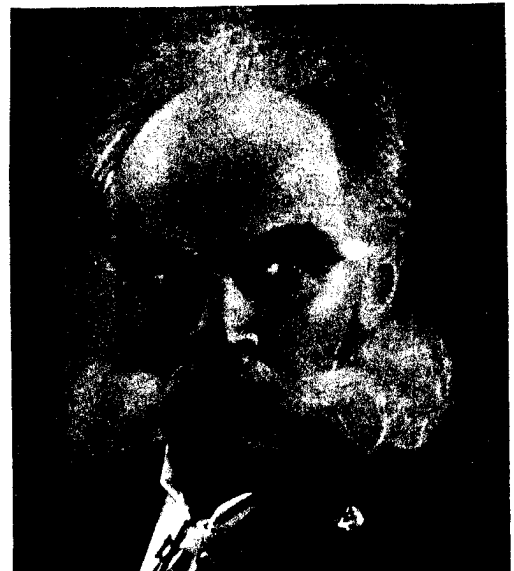
Rich style is what distinguishes the acting of this renowned Leningrad actor. Skorobogatov's characters are always buoyant and profound; they absorb the wealth of details which the actor demonstrates with evident pleasure. His talent comes to the fore in satirical parts: he is excellent as Gradoboyev in Ostrovsky's comedy *The Passionate Heart*, Dostigayev in Gorky's play of the same name while in Gorky's *Lower Depths* he gives a sharply negative interpretation of Luka.

Skorobogatov is a master of theatrical "historical portraiture" as is evidenced by the role of the great Russian soldier Suvorov performed by him.

Luka. *Lower Depths* by Gorky



Krutitsky. *Even a Wise Man Stumbles* by Ostrovsky



Batyrev. *One Night* by Gorky



## ALLA TARASOVA

A pupil of Stanislavsky and Nemirovich-Danchenko, she portrays her characters with consummate truthfulness. The secret of her fascination lies in her sincerity and womanliness. She has everything that makes up for success on the stage

beautiful face, plastic figure, expressive voice and a charm all her own. That is why no one has excelled her as Anna Karenina and Masha in Anton Chekhov's *Three Sisters*, roles portraying splendid Russian women with rebellious and at the same time essentially harmonious natures. These traits, so congenial to the actress, are also evident in the lyrical part of Liza Muravyova in *The Victors*, a war-time play. Alla Tarasova's talent is best suited to the works of Tolstoi, Ostrovsky, Chekhov and Gorky. Recently she appeared at the Moscow Art Theatre as Mary Stuart, her first Schiller part.



Masha. *Three Sisters* by Chekhov

Yulia Tugina. *Last Sacrifice* by Ostrovsky



Liza. *Victors* by Chirskov





Bubnov *Lower Depths* by Gorky

Borovtsev. *Abyss*  
by Ostrovsky



Voinitsky. *Uncle Vanya*  
by Chekhov



## YURY TOLUBEYEV

The artistic individuality of Yury Tolubeyev is highly original. His massive figure moves about the stage slowly, as though reluctantly, his gestures are sparing and speech is curt—his entire person radiates a formidable and restrained force. He is very good in the parts of imperious, cruel and despotic people. Such is his Leader in *Optimistic Tragedy* by Vishnevsky who personifies a dark and rude force.

"The kingdom of darkness" of the past, depicted by the great Russian dramatist Ostrovsky, invariably gave Tolubeyev material for creating characters of tyrannical merchants, one of whom was brilliantly shown in *The Abyss*.

In Gorky's *Lower Depths* Tolubeyev succeeded in making the inconspicuous Bubnov one of the prominent characters in the play.





Chichikov. *Dead Souls* by Gogol



Moris. *Deep Prospecting* by Kron



Orgon. *Tartuffe* by Moliere

## VASILY TOPORKOV

Toporkov's roles are permeated with great inner significance and presented in clear-cut precise form. The actor attributes his success to the persistence with which he tries to adhere to the principles of acting bequeathed to him by his great teacher, Konstantin Stanislavsky. Out of the multitude of Toporkov's performances not one may be called poor or mediocre. No part is too small for him; he lavishes his enthusiasm on every role he is given at the Art Theatre, be it a star part or a bit. His art is based on respect for man, even for the "little man" or even for a crank. One of such high-minded cranks, a modern Don Quixote, was his Moris, the geologist in *Deep Prospecting*. Toporkov fuses his individuality with the character he portrays even when he ridicules and holds him in contempt, as he did when playing Moliere's Orgon, Chichikov in *Dead Souls* and Professor Krugosvetlov in Tolstoi's *The Fruits of Enlightenment*.





## NIKOLAI CHERKASOV

A favourite of Leningrad audiences, Cherkasov has a rare gift of convincingly portraying historical characters.

On the stage and screen he has created Maxim Gorky and the thunder-voiced poet Vladimir Mayakovsky. He has made his audiences re-live the dramatic events of Russian history together with Alexander Nevsky, Ivan the Terrible and Peter I. In Professor Polezhayev (the film *Baltic Deputy*) the spectators recognized the great Russian biologist Klimenty Timiryazev.

*Mayakovsky. They Knew Mayakovsky* by Katanyan

*Gorky. Stormy Year*  
by Kapler

*Ivan the Terrible. The Great Tsar* by Solovov





Tugina. *Last Sacrifice* by Ostrovsky



Anna. *Stolen Happiness* by Franko



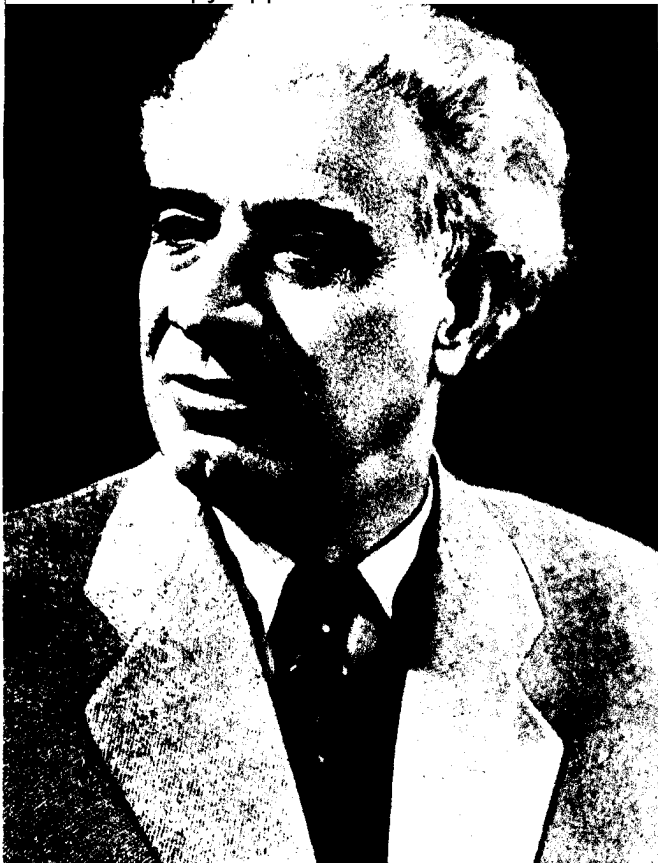
Natalya Kovshik. *Guelder Rose Grove* by Korneichuk



## NATALIA UZHVIY

The most popular of all Ukrainian stage actresses, Natalia Uzhviy displays characteristically Ukrainian emotionality, mellow lyricism and vivid humour. There is tinkling music and harmony in her art. The women she portrays fascinate by their Ukrainian beauty, timidity, good nature, frankness and composed dignity. Uzhviy's state career is closely linked with the works of the Ukrainian playwright Alexander Korneichuk, and one of her best roles is that of Natalia Kovshik, the chairman of the collective farm in his comedy *Guelder Rose Grove*.

The actress is a successful exponent of highly dramatic parts as well: she makes a convincing Anna in Ivan Franko's *Stolen Happiness*, Yulia Tugina in Ostrovsky's *The Last Sacrifice*, and Oxana, the revolutionary heroine, in Korneichuk's *Doom of the Squadron*.



Yegor Buluchov.  
*Yegor Buluchov* by Gorky



Hamlet in Shakespeare's tragedy



Spandaryan. *Great Friendship* by Gulakyan



## VAGARSH VAGARSHYAN

Vagarsh Vagarshyan is rightfully considered the best actor of the Armenian theatre of today. Vagarshyan's performance is always austere, his movements are accurately timed and his gestures are sparing. The wealth of intonation of his beautiful and soft voice constitutes the principal means of expression of the actor. His manner is usually reserved but when the play reaches its climax he gives way to a stormy temperament.

Such is Vagarshyan as Hamlet, or Fedya Protasov in Lev Tolstoi's *The Living Corpse*, or Arbenin in *Masquerade* by Lermontov or Yegor Buluchov in Gorky's drama of the same name. Such is he in contemporary parts, always imbuing his characters with the charm and sharp intellect peculiar to him.



Hermione, *Winter's Tale* by Shakespeare



Shirin, *Farkhad and Shirin*  
by S. Vurgun



Kenyul, *Hyich Bay*  
by Medjnunbekov

## OKYUMA KURBANOVA

Okyuma Kurbanova, the pride of the theatrical Baku, is particularly good in her eastern roles. Her favourites are modest, laconic, somewhat slow and graceful women of the East: tender Shirin patiently and truthfully awaiting her Farkhad in the tragedy by the Azerbaijan poet-dramatist Samed Vurgun, timid Susan in the Armenian drama *Namus* by Shirvan-zade, proud, modest and persistent Reikhan in the Azerbaijan historical drama *Javanshir* by Mekhti Hussein.

But Okyuma Kurbanova easily leaves the sphere of her beloved eastern roles to boldly enter the world of Shakespearean heroines to play Olivia in *Twelfth Night* or Hermione in *Winter's Tale*.

Okyuma Kurbanova is still young but her talent has already begun to blossom forth promising the Baku theatregoers real aesthetic pleasure.





## VALENTINA SPERANTOVA

This actress is the best "travesty," the boy hero, of the Soviet theatre. To be sure, the parents are not always pleased with him in the plays, for he is always uncompromising, boyishly severe, impertinent, observant and truthful, he detests lie and fraud. No matter in what dramatic situation this youthful Sperantova's character finds himself, he is always uncompromising, boyishly severe, even somewhat sullen. The boys played by Sperantova are altogether devoid of all sugariness which of necessity usually accompanies the parts of "travesty."

Sperantova's hero is the lad of our times, who strives towards future, frequently forestalling events.

*Vanya Solntsev. Son of  
a Regiment by Katayev*



*Gerda. Snow Queen  
by Shvarts after a  
fairy-tale by And-  
ersen*



*Korobochka. Dead  
Souls by Gogol*



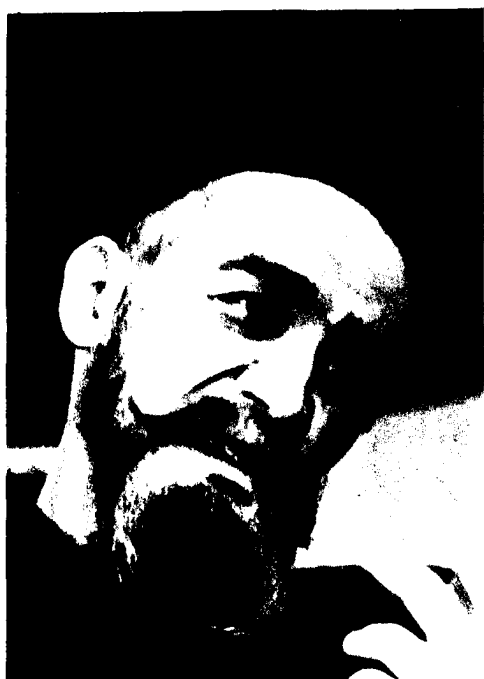
## VLADIMIR TKHAPSAYEV

One of the most prominent Soviet tragedians, Vladimir Tkhapsayev came from the people who until recently had no scenic art: the Ossetian theatre has been in existence for a mere twenty-five years. Nevertheless, the representative of this young art succeeded in giving a new, mature and profoundly modern interpretation of the Shakespearean roles of Othello and King Lear.

Tkhapsayev was especially good as Othello. The great life-asserting force and spiritual beauty of his contemporaries were revealed by Tkhapsayev in many a play by Ossetian writers.



Othello in Shakespeare's tragedy



Amyrkhan. *Mother of Orphans* by Tuganov



Tugan. *Bridegrooms* by Tokayev





Alongside seasoned masters of the Soviet stage, well known all over the country, deserved recognition came to many young actors. They come from various cities of the Soviet Union and represent different nationalities.

**YULIA BORISOVA**, an actress of the Vakhtangov Theatre, has played in a short period of time several heroines of the classic and contemporary repertory. She won the admiration of the public by her interpretation of the wilful Siberian Lady Macbeth in Mamin-Sibiryak's drama *The Golden Bottom*.

Actress in *The Golden Bottom* by D. Mamin-Sibiryak



**ROLAN BYKOV** performs on the stage of the Theatre for Young Spectators. He portrays characters from fairy-tales and boys in many contemporary plays. They are by no means model boys: they are romps and mischief-makers whose future is not yet clear to them and the audiences eagerly follow them as they try to find their place in life.

Boy in *The Golden Bottom* by D. Mamin-Sibiryak



**OLGA KHORKOVA** is an actress of the Maly Theatre. Her heroines are always distinguished by the winning maidenly purity and firm character as, for example, her girl partisan Lyuba in *The Northern Dawns* by Nikitin or Aniska in *Invasion* by Leonov. Recently, the actress starred in the role of Amelia in Thackeray's *Vanity Fair*.

Amelia in *Vanity Fair* by Thackeray



**IGOR GORBACHOV** came to the best Leningrad theatre from an amateur dramatic group. He is very good in modern repertory where he enacted several contemporary characters.

Vaska Pepel in *Lower Depths* by Gorky



Two distinctly different roles—Mortimer in Schiller's *Mary Stuart* and the hero of the Second World War Timofei Nepryakhin in Leonov's *Golden Carriage* immediately attracted the attention of spectators to LEONID GUBANOV, a young actor of the Art Theatre.



Timofei. *Golden Carriage* by Leonov

The heartfelt, modest and profound art of VALENTINA KALININA showed itself already in the school of the Art Theatre where she successfully performed the difficult part of Larissa in Ostrovsky's *A Dowerless Bride*. This success was followed by her debut as Florence in *Dombey and Son* by Dickens on the stage of the Art Theatre. Today the actress plays the roles from the main repertory of the theatre.



Florence in *Dombey and Son* by Dickens

VERA KAPUSTINA came to the theatre from an amateur theatrical group. Not very long ago she was employed as a lubricator in a railway depot. She began her professional career in one of the largest outlying theatres—the Red Torch in Novosibirsk—where she played the noble Chekhov's *Seagull*. Kapustina was invited to Moscow and became an actress in the Central Theatre of the Soviet Army.



Nina in *Seagull* by A. Chekhov

MIKHAIL KOZAKOV, a young actor, made his debut as Hamlet in the Mayakovsky Theatre.





Katerina *Storm* by Ostrovsky

YEVGENIA KOZYREVA began her artistic career with the most difficult and tragic role of Katerina in Ostrovsky's *The Storm* which she performed on the stage of the Mayakovsky Theatre with a passionate force.



Queen *Twelve Months* by Marshak

LYDIA KNYAZEVA is the favourite with the young audiences of Moscow. The variety and individual vividness of her roles is really surprising. As the doll-queen in Marshak's fairy-tale, the hoyden in the contemporary play *The Ship Is Called "Orlyonok"*, the courageous boy, Young Pioneer Pavlik Morozov, Knyazeva is always charming, persuasive and distinctly original in her interpretation.



Varka in *Thoughts About Britanka* by Y. Yanovsky

OLGA KUSENKO became widely known to Kiev theatregoers after her first performances on the stage of the Franko Theatre. Kusenko's rich comic and lyrical talent became especially prominent in the parts of Varya in Chekhov's *The Cherry Orchard*, Vasilina in the *Guelder Rose Grove* by Korneichuk and Marysya in *Martyn Borulya* by Karpenko-Kary.



AMAN KURBANDURDYEV, an actor of the Stalin Theatre in Turkmenia, combines the eastern temperament with perfect plasticity and the gift of transformation. His best parts are Eshref in *Legend of Love* by Nazim Hikmet and Amir in *Decisive Step* by the well-known Turkmenian playwright Berdy Kerbabayev.

Ashir in *The Decisive Step* by B. Kerbabayev

VELTA LINEH, an actress of the Latvian Academic Drama Theatre, stars in all the roles of young heroines in the theatre's main repertory. Best among them is Ibsen's *Nora*.

The young Uzbek actress IRKLEH



Dina Josif and His Brothers by Rainis



MALIKBAYEVA admitted to the leading theatre of the country--the Hamza Theatre in Tashkent--after she graduated from school is successful in many roles, the best of which is Umesh in *The Daughter of the Ganges* after Tagore's novel *Collapse*



Umesh in *The Daughter of the Ganges* by R. Tagore



The favourite among the Leningrad spectators, NINA MAMAYEVA, is developing into a prominent actress. Her talent came to the fore in the role of Ophelia in *Hamlet* staged by the Pushkin Drama Theatre in Leningrad. But her real fame came later after she played Nina Zarechnaya, Heroine of Chekhov's *Seagull*.



Nina in *Seagull* by A. Chekhov



IDRIS NOGAIBAYEV only recently graduated from the Lunacharsky State Institute of Theatrical Art and is now a leading actor of the best drama theatre in Kazakhstan. The fiery temperament, frankness and fine mastery help Nogaibayev perform diverse roles.



Farkhad in *Legend of Love* by Nazim Hikmet





Ilona. *Stone Nest* by Vuolijoki

The subtle lyrical talent of RUFINA NIFONTOVA, who starred on the screen, was clearly revealed in the first performance on the stage of the Maly Theatre as teacher Ilona in the Finnish drama *Stone Nest* by Hella Vuolijoki.



Sergei Alexandrovich: *Dwellers of the Village of Stepanchikovo* by Dostoyevsky

NIKITA PODGORNYY is a young actor who made his debut in the Maly Theatre in *The Village of Stepanchikovo* (after Dostoyevsky). He immediately won the audiences by his fresh charm which is the main indication of talent. From Dostoyevsky Podgornyy easily went over to Thackeray to make a successful appearance in *Vanitu Fair*.



Nina in *Masquerade* by Y. Lermontov

The young actress METAKSIA SIMONYAN is the pride of the theatrical Yerevan. She performs the tragic roles such as Nina in Lermontov's drama *Masquerade* and Desdemona in *Othello*. An easily excitable temperament, fine plastic movements and good training promise her a brilliant future.



YEVGENY URBANSKY is an actor of the Stanislavsky Theatre. After his magnificent debut in the film *Communist* he was just as successful on the stage. In *Prodigal Son* by the Estonian playwright Egon Rannet, Urbansky starred in the main part of Mart Tuisk where he revealed the strong character of a man capable of courageously rejecting false conceptions which seemed inviolable to him.

Richard, *The Devil's Disciple* by Shaw

Sanitized Copy Approved for Release 2010/08/12 : CIA-RDP80T00246A074400190001-5

Sanitized Copy Approved for Release 2010/08/12 : CIA-RDP80T00246A074400190001-5